Allen Memorial Art Museum

FREE AND OPEN TO THE PUBLIC

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
(corner of Ohio Routes 58 and 511)

Visit us at: www.oberlin.edu/amam

For information call 440-775-8665.

MUSEUM HOURS
Tuesday–Saturday, 10 a.m.–5 p.m.
Sunday, 1–5 p.m.
Closed Mondays and major holidays

GUIDED TOURS
Free educational and group tours may be arranged by calling the Education Office at 440-775-8671.

SOCIAL MEDIA
Instagram: @allenartmuseum
Facebook: www.facebook.com/allenartmuseum/

SEARCH THE COLLECTION
allenartcollection.oberlin.edu/emuseum/


RIGHT: Detail of Marc Chagall’s painting In the Mountain (1930), on view in the exhibition Maidenform to Modernism: The Bissett Collection. Gift of Joseph and Enid Bissett, 1956.23
The much-anticipated year-long celebration of the centennial of the Allen Memorial Art Museum is upon us, and the staff and I look forward to sharing with you the many events organized for this momentous occasion. Our exhibitions this academic year have been planned with a focus on the museum’s history and on the important donors who have ensured, through their generosity, the outstanding quality and breadth of its encyclopedic collection. A centerpiece of our celebratory events will be a symposium on Saturday, October 7, cosponsored with the Art Department and featuring former AMAM directors and staff as well as emeritus art professors and alumni (page 19). Additionally, in conjunction with this singular moment, we have launched a fundraising effort—the Second Century Campaign—to provide endowed support for the museum’s future programs, infrastructure, staff, and holdings. Please contact me if you are interested to help assure that the AMAM’s next 100 years encompass the broad range of robust educational and creative programming, and excellence in collecting, that have been hallmarks of its first.

It is especially gratifying at this time to be able both to look back on past successes, and forward to new projects. The AMAM was pleased to partner with the museums at DePauw University and the College of Wooster through a grant from the Great Lakes Colleges Association, to publicly launch a web portal called “Teach Visual,” designed to provide faculty and museum staff members the ability to widely share innovative ideas for teaching with objects. We are also happy to have received, through the efforts of curator Andaleeb Banta, a grant for a summer intern from the International Fine Print Dealers Association Foundation, and to participate, with a wide range of Northeast Ohio colleagues, as a partner site in the FRONT International Cleveland Triennial for Contemporary Art, which will take place in summer 2018. Collaborations such as these get at the heart of what we strive to do each day at the AMAM—innovate, educate, and connect, all in the service of great art and for the benefit of the public.

New staff members are integral to our efforts, and we are especially pleased to welcome Andrea Gyorody and Jill Greenwood as curators (page 13). In addition to many other projects, each—along with Asian art curator Kevin Greenwood—will present a program this coming year to celebrate another important milestone: the 150th anniversary of architect Frank Lloyd Wright’s birth. Thanks to Ellen Johnson, a formidable and long-serving Oberlin College professor, the college owns—and the AMAM oversees programs at—the 1949 Weltzheimer-Johnson house, a treasure for our community. And while we are glad for additions to our staff, some personnel changes are much more challenging. I am very sad to share the news that Museum Security Officer Michael Gilbert—who loyally served the AMAM from 1993 to 2017—passed away suddenly on April 1. His loss has been a blow to all of us, and as we send our sympathy to his wife, son, and family, we recall his friendly demeanor and excellent work ethic that helped ensure the smooth running of all our operations. We miss him.

People—whether staff, faculty, visitors, or other supporters—have been the bedrock of the museum’s success over this past century. The AMAM is a remarkable institution, which has always been open free of charge to all. Above the main entrance of our beautiful Cass Gilbert building, “The Cause of Art is the Cause of the People” is incised in stone. This quote from William Morris encapsulates our belief that art is for everyone. The staff and I are so proud to be here, working with our irreplaceable collections, on behalf of teaching and learning across disciplines at Oberlin College, and for the benefit of all of those who visit. Please be one of them this year—we look forward to welcoming, and celebrating, with you.

Andria Derstine
John G.W. Cowles Director
Show celebrates professor who championed modern and contemporary art at Oberlin.

This Is Your Art: The Legacy of Ellen Johnson
Ellen Johnson Gallery
August 15, 2017–May 27, 2018
Ellen Johnson (oc ’33) told students in her contemporary art course, “This is your art,” insisting that they investigate the art of their own time before it had been digested by art historians. From 1939 until her retirement in 1977, Johnson championed modern and contemporary art at Oberlin as a librarian, professor, curator, and prolific writer. This Is Your Art celebrates Johnson’s legacy with works of art that entered the Allen’s collection through Johnson’s prescience and tenacity, as well as through the generosity of those who knew her.

The exhibition includes modernist works Johnson advocated for purchase, notably Pablo Picasso’s still life Glass of Absinthe; works given in Johnson’s honor, including paintings by Mark Rothko and Adolph Gottlieb; and objects bequeathed from her personal collection.

This Is Your Art also spotlights works purchased through the Ruth C. Roush Contemporary Art Fund established by Johnson’s friend from the class of 1934, in addition to works exhibited in Three Young Americans, a series that provided an early platform for artists such as Claes Oldenburg and Robert Rauschenberg. Finally, This Is Your Art features works accessioned from the Art Rental Program that Johnson inaugurated in 1940—a tradition, like many Johnson conceived, that continues to give students the opportunity to live with, and be changed by, works of art and the artists who made them.

This exhibition was organized by Andrea Gyorody, Ellen Johnson ’33 Assistant Curator of Modern and Contemporary Art, with assistance from Emma Laube (oc ’17).

Makers of revolutionary brassiere put museum’s modern art collection on the map.

Maidenform to Modernism: The Bissett Collection
Stern Gallery East
August 15, 2017–May 27, 2018
Enid and Joseph Bissett were among the most important donors to the Allen, giving 24 artworks during the 1950s and 60s. Their impressive gifts included works by Marc Chagall, Jean Dubuffet, Raoul Dufy, Alberto Giacometti, Henri Matisse, Joan Miró, Amedeo Modigliani, Pablo Picasso, Horace Pippin, Georges Rouault, Alfred Sisley, and Max Weber. These are displayed with archival material and letters that testify to the Bissetts’ close friendship with artist Jean Dubuffet.

Joseph had been a vaudeville performer in the early years of the 20th century, and he and Enid had performed together as ballroom dancers and entertainers. In the 1920s in New York City, Enid, along with her partner, Ida Rosenthal, cofounded the Maidenform company, which enjoyed international success. In the 1930s, the Bissetts began collecting art. Their gifts to the AMAM form the core of the museum’s holdings in European modernism, and fulfill the Bissetts’ wish that these works would further the education of students in an academic setting.

The exhibition was curated by Andria Derstine, John G.W. Cowles Director, with the support of an H.H. Powers grant from Oberlin College; the Brown Foundation Fellows Program at the Dora Maar House, part of the Museum of Fine Arts, Houston; and the archival resources of the Fondation Dubuffet in Paris and the Morgan Library & Museum in New York City.
Allen celebrates a century of Asian art donations, and the collectors who made them possible.

A Century of Asian Art at Oberlin: Chinese Painting
Ripin Gallery, June 6–December 10, 2017
Fully one-third of the museum’s holdings are artworks from Asia, and this exhibition applauds collectors from throughout the Allen’s history—from the conventional to the eclectic—whose gifts have built the Asian collection. Spanning the 16th to the 20th centuries, the works on view represent three major genres: landscape, bird and flower, and figure painting. They include recognized masterpieces, hidden treasures, and albums rarely exhibited in their entirety.

Charles L. Freer donated numerous Asian works to the college in 1912, prior to the museum’s existence. Later benefactors, such as Elisabeth Severance Allen Prentiss, a museum founder, and R. T. Miller Jr. donated funds for acquisitions. Featured in the exhibition are works from the Schlenker collection acquired in 1997, including a 17th century album of 14 ink paintings by Zhāng Hóng, titled Figures in Settings.

A Century of Asian Art at Oberlin: Persian and South Asian Paintings and Manuscripts
Ripin Gallery, June 6–December 10, 2017
Works on view include manuscript pages from the Qur’an and Persian Shahnameh, as well as Sanskrit texts, scenes from stories and poems, depictions of religious subjects, and Ragamala paintings that illustrate Indian musical modes. The exhibition also includes two silk prayer rugs from Persia.

Both exhibitions are organized by Kevin R.E. Greenwood, the amam’s Joan L. Danforth Curator of Asian Art.
From abstraction to architectural renderings, fall exhibitions offer visual surprises.

Recent Acquisitions
July 19–December 23, 2017, West Ambulatory

Born in Colombia in 1938, Fanny Sanín is a central figure in Latin American abstraction. Living in New York since 1971, she has developed a personal language of hard-edged geometric painting. In 2015, Sanín gave the Allen a large painting in honor of the scholarly work of Edward J. Sullivan, the Helen Gould Sheppard Professor of Fine Arts at New York University, who spoke at the Allen in 2014 in conjunction with an exhibition of Latin American art. This painting is on view, along with three accompanying studies acquired by the museum, allowing visitors to experience Sanín’s artistic process and her constant play with form, color, and composition. Rendered in acrylic on paper, her studies reveal the deceptive simplicity of the harmonious symmetry that prevails in her large-scale paintings.

Architecture at the Allen: Real and Imagined
July 19–December 23, 2017, Education Hallway

Over the last 100 years, the original museum building designed by Cass Gilbert has changed in ways both subtle and substantial. This centennial exhibition presents three works—an architectural drawing by Gilbert, a watercolor by the late Oberlin alumnus and professor Paul Arnold, and an etching and aquatint by Claes Oldenburg—that alternately prefigure, document, and reimagine interior and exterior features of the Allen. Their renderings transform the building—an otherwise static, monumental repository—into an object as dynamic as the art contained within it.

King Sculpture Court displays 19th century art; ambulatory features Asian ceramics.

Beloved works from the museum collection that have been off view for a year or more have returned to the King Sculpture Court. Paintings from the 19th century include European and American landscapes, portraits, and still lifes. These include Thomas Lawrence’s pendant portraits of Baron and Lady Wigram and Thomas Cole’s Lake with Dead Trees (Catskill). Also back are the Chinese bronze bell from the Temple of Guanyin and the Japanese Meiji sculpture Coiling Dragon. As part of the Allen’s celebration of its centenary, these works emphasize the role of donors such as Charles F. Olney, Charles Martin Hall, R.T. Miller, A. Augustus Healy, and Elizabeth Severance Allen Prentiss in the museum’s history.

In the South Ambulatory, a new installation illustrates the international character of Asian ceramics in the collection. Works include blue-and-white porcelains from China, Japan, Persia, Vietnam, Thailand, and England; a unique book from the Clarence Ward Art Library of 18th century paintings of Chinese imperial porcelain, which is paired with works similar to those in the book; and the miniature marvels of ornate, 19th century Japanese Satsuma ware, such as the scenes painted on the bowl at right, which measures only 3½ inches tall.
Snapshots from museum history—some fun facts from the past 100 years.

The Cleveland home of educator Charles F. Olney displayed an eclectic collection of artworks, which came to Oberlin College in 1904, providing an impetus to build an art museum. Olney opened the house to visitors one day a week, sometimes giving impromptu organ recitals. The bronze dragon seen above is now on view at the museum, along with Japanese ceramics that Olney gave to Oberlin, which are newly on display in the South Ambulatory.

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Elisabeth Severance Allen Prentiss was not only a museum founder—in 1917, naming the museum in memory of her late husband Dr. Dudley Peter Allen—she also gave the AMAM works from her personal art collection. Seen below is her drawing room, with an oil painting by J. M. W. Turner above the sofa; the work now hangs above the fireplace in the East Gallery.

Architect Cass Gilbert designed the original museum building that opened in 1917, as well as three other buildings facing Tappan Square. A color rendering (above) that Gilbert presented to the college around 1915 is now on view. During the 1910s, Oberlin received significant works of Asian art from Charles Martin Hall (OC 1885), the inventor of a commercially viable process for making aluminum, and from Charles L. Freer, the collector for whom the Freer Gallery at the Smithsonian Institution is named.

In 1937 a rear addition to the museum building was designed by Clarence Ward, the first AMAM director (1917 to 1949) and professor of art appreciation at Oberlin. The Clarence Ward Art Library was initially located in the East Gallery, and then on the museum’s second floor (below), prior to moving to the Venturi wing in 1977.

Joseph and Enid Bissett were not connected to Oberlin College except through a nephew, who persuaded them to give the Allen their art collection—paintings by Matisse, Modigliani, and others—where it would have a greater educational impact than at a museum that already had works by such important artists. The Bissetts gave 24 works to the Allen during the 1950s and 60s.

The museum’s print study room is named for Wolfgang Stechow, who taught art history at Oberlin from 1940 to the 1960s. His expertise in 17th century Dutch and Flemish art led to major purchases in this area, including a painting by Rubens (shown below, with Stechow teaching).

Another influential art history professor was Ellen H. Johnson (below), who cultivated friendships with emerging artists of the mid-20th century: Warhol, Rauschenberg, Oldenburg, Stella, Dine, and others. She co-curated the exhibition series Three Young Americans and the museum acquired works by several of the artists featured.

During World War II, Charles Parkhurst served as a “monuments man” tasked with recovering lost or stolen artworks. As museum director from 1949 to 1962, he expanded the collection and co-founded the nation’s first nonprofit regional center for art conservation.

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Artist Eva Hesse died of a brain tumor at age 34, but remains influential today. The Allen was the first museum to purchase one of her sculptures, and in the 1970s, 80s, and 90s received the Hesse archives of more than 1,300 items, including diaries and drawings (right)—given by the artist’s sister, Helen Hesse Charash.

The museum’s most important acquisition of Chinese paintings was collected by George J. Schlenker, but he did not select the works. Schlenker’s stepson James Cahill was a professor of art history at UC Berkeley, and Schlenker bought works in order to illustrate Cahill’s lectures. They were acquired by the museum in 1997 and remain a valuable teaching resource.

High-quality works of African art donated to the museum by art dealer Gustave Schindler were part of a 1956 exhibition (below). Works donated in 2011 in honor of Alexandra Gould enabled the museum to double its African holdings, many of which were put newly on display in 2017.

Paul F. Walter acquired his first work of art, a print by Whistler, in 1957 when he was an Oberlin student. A decade later he began giving the Allen works of art, from Mughal miniatures to a neon sculpture by Dan Flavin. Walter was a longtime trustee of the Museum of Modern Art.
New curators on board in education, modern and contemporary art.

In April 2017, Andrea Gyorody joined the staff as Ellen Johnson ’33 Assistant Curator of Modern and Contemporary Art. She comes to the museum from the Los Angeles County Museum of Art (LACMA), where she was assistant curator in the Robert Gore Rifkind Center for German Expressionist Studies.

A PhD candidate in art history at the University of California, Los Angeles, Gyorody is completing a dissertation on the late German artist Joseph Beuys and his conception of “social sculpture.” She earned a bachelor’s degree from Amherst College before completing a master’s degree in art history at Williams College. Gyorody has held positions at the Williams College Museum of Art; Solomon R. Guggenheim Museum in New York; Whitney Museum of American Art; Hammer Museum; Museum of Contemporary Art, Los Angeles; and in LACMA’s Department of Modern Art.

Her first major exhibition at the Allen, This Is Your Art: The Legacy of Ellen Johnson, is on view through May 27, 2018.

In July, Jill Greenwood began her post as the museum’s Eric & Jane Nord Family Curator of Education, responsible for public programs and community outreach (including K-12 education), social media, a winter-term practicum for Oberlin students, and the Weltzheimer/Johnson House designed by Frank Lloyd Wright.

For the past two decades, Greenwood has taught art history and museum studies in a variety of settings: large state universities, liberal arts and community colleges, art institutes, and elementary schools. From 2015 to 2017, she was a visiting assistant professor at Kenyon College in Gambier, Ohio.

Greenwood holds doctoral and master’s degrees in art history from the University of Kansas, where she held a variety of curatorial positions at the university’s Spencer Museum of Art. After graduate school, Greenwood returned to her native Oregon and joined the faculty of Willamette University as a visiting assistant professor, also doing consulting for the Hallie Ford Museum of Art in Salem. Prior to coming to Oberlin, she had been manager of public art and programs at the Arts Council of Lake Oswego.

AMAM increases collaboration with Oberlin faculty and libraries, receives IFPDA internship grant.

An internship at the children’s museum of Manhattan sparked Olivia Fountain’s interest in museum work. She decided to add an art history minor to her major in classical civilization, and also completed the winter-term Practicum in Museum Education prior to graduating in 2017. Last fall, Fountain worked with the museum staff to design a lesson plan on Fred Wilson’s Wildfire Test Pit for her Greek history class. “That gave me a chance to think about the museum as a teaching tool—not just for kids, but for adults,” said Fountain, who has been appointed Curatorial Assistant in the Office of Academic Programs for 2017–18.

This September, Elizabeth Edgar (OC ’15) joins the AMAM staff in a joint appointment with the Oberlin College Libraries (OCL) through a $150,000 grant from the Andrew W. Mellon Foundation to support and strengthen collaborations between the AMAM and OCL. Edgar will help convene focus groups of various constituencies on campus; organize consultant visits to Oberlin; plan site visits to other academic institutions by teams of AMAM and library staff; and prepare for a 2018 summit in Oberlin for staff from leading academic museums and libraries. Edgar recently received a master’s degree in information science from the University of Michigan, Ann Arbor.

The AMAM was one of just six museums worldwide to receive a grant from the International Fine Print Dealers Association (IFPDA) Foundation in support of a curatorial intern for summer 2017. Kylie Fisher, a PhD candidate in art history at Case Western Reserve University, was selected following a national search. She holds a master’s degree from London’s Courtauld Institute of Art. Fisher assisted Curator of European and American Art Andaleeb Banta with two exhibitions, A Century of Women in Prints, 1917–2017 and an upcoming exhibition of Rembrandt etchings (opening February 2018). Fisher also catalogued portions of the AMAM’s collection of Old Master prints. Now in its fourth year, the IFPDA Foundation internship program promotes early career exposure to the print medium.
Museum feted in commencement address, at June 12 celebration, and by heritage center.

“Today, I’d like to take a moment to celebrate the Allen’s century of excellence, because it was on a college campus that I fell in love with the arts. And I believe the arts play a vital role in our society,” said Darren Walker, president of the Ford Foundation, as he gave Oberlin College’s commencement address on May 22.

The museum kicked off its centennial celebration in May with visits by Walker and curator Arthur Wheelock, and on June 12 observed the anniversary date of its founding with birthday cake and balloons on the front lawn. More than 350 people came to mark the occasion and recognize the role of the art museum in their lives. The celebration continues throughout this academic year with history-related programs and exhibitions.

The office of academic programs continually inspires faculty and students to integrate the museum into their teaching and learning experiences. For example, after a faculty workshop on the exhibitions Wildfire Test Pit and Black to the Powers of Ten, the number of Oberlin College courses utilizing the two Fred Wilson shows increased by 43 percent, from 21 in the fall 2016 semester to 30 in spring 2017.

In May, the museum held a training session for faculty members teaching First Year Seminars, as well as a daylong program for faculty recipients of AMAM-Mellon curriculum development grants designed to enhance their capacity to teach with the museum collection. This past summer, Professor of Philosophy Todd Ganson and Visiting Assistant Professor of French Preea Leelah completed two-day museum residencies as part of their Mellon curriculum-development grants. They worked with museum staff to develop art sessions for fall courses: Ganson’s Representation and Reality and Making Sense of the Senses, and Leelah’s Intermediate French and Le crime au féminin.

In June, for a second time, the museum worked with Oberlin’s Science and Technology Opportunities for a New Generation (STRONG) initiative. Eight STRONG scholars, now first-year students at Oberlin, gathered at the museum for an interactive tour of the galleries led by academic programs staff, who then facilitated an activity in which students identified visual clues about physical and psychological well-being in portraits and self-portraits at the AMAM.

Curator of Academic Programs Liliana Milkova will chair a panel this fall titled “The Academic Museum as a Site of Multimodal and Interdisciplinary Higher Learning” at the annual conference of ICOM’s University Museums and Academic Collections Committee in Helsinki.

In December, the AMAM will hold a faculty workshop introducing thematic and technical aspects of Rembrandt’s work, in preparation for the 2018 exhibition Lines of Inquiry: Learning from Rembrandt’s Etchings.

Oberlin Heritage Center recognizes ceiling conservation
On April 5, the Oberlin Heritage Center presented Andria Derstine, director of the AMAM, and Leo Evans, assistant director in the college’s Office of Facilities Planning and Construction, with its Heritage Guardian Award. The award is given for preservation of historic buildings—this time for conservation of the decorated ceiling and clerestory in the museum’s King Sculpture Court, part of architect Cass Gilbert’s original plan for the 1917 building.

Ford Foundation President Darren Walker gives the college’s 2017 commencement address.

RIGHT: June 12 was a picture-perfect day, as the Allen celebrated a century of art. Photo by Scott Shaw.

Oberlin Heritage Center recognizes ceiling conservation

Faculty and students embrace new opportunities to teach and learn with the museum collection.
First Thursdays have an international flair, while Tuesday Teas feature talks by AMAM curators.

**FALL 2017 PROGRAMS**

**FIRST THURSDAYS**
Galleries open until 7:30 p.m.

**September 7, 5:30 p.m.**
King Sculpture Court
To celebrate the opening of fall exhibitions, Oberlin Shansi and the AMAM present an evening of Chinese classical music. Weichih Rosa Lee will perform on the guzheng, a stringed instrument similar to the zither. Reception and tours to follow.

**Saturday, October 7**
In lieu of a regular Thursday evening program, the AMAM and the Department of Art present a daylong symposium (see details on page 19).

**November 2, 5:30 p.m.**
King Sculpture Court
Edith W. Clowes (OC ’73), the Brown-Forman Chair in the Humanities and professor of Slavic languages and literatures at the University of Virginia, discusses the religious and mystical (as well as revolutionary) explorations of Russian and Russian-émigré artists, including Goncharova, Chagall, and Roerich, who have works in the museum collection. The event is co-sponsored with ocreecas, and a reception will follow in the East Gallery.

**December 7, 5:30 p.m.**
King Sculpture Court
Joan L. Danforth Curator of Asian Art Kevin Greenwood will host guests Charles Mason and Arnold Chang, both of whom were involved in the acquisition of the George J. Schlenker collection of Chinese paintings, which came to the museum in 1997. Mason, formerly a curator at the Allen, is now curator of the Kruizenga Art Museum at Hope College in Holland, Michigan. Chang, an artist and founder of the Chinese painting department at Sotheby’s, appraised the Schlenker collection at the time. A reception will follow.

**TUESDAY TEAS**
Second Tuesdays at 2:30 p.m.
Talks are followed by tea and cookies in the East Gallery.

**September 12, 2:30 p.m.**
Andrea Gyorody, the recently appointed Ellen Johnson ’33 Assistant Curator of Modern and Contemporary Art, expands on themes in the exhibition This Is Your Art: The Legacy of Ellen Johnson. She will discuss the late Oberlin professor’s close friendships with major artists of the 20th century.

**October 10, 2:30 p.m.**
To mark the 150th anniversary of Frank Lloyd Wright’s birth, Jill Greenwood, the new Eric & Jane Nord Family Curator of Education, will speak about the Weltzheimer/Johnson House designed by Wright and given to the college by Ellen Johnson.

**November 14, 2:30 p.m.**
In her talk “Old Master Drawings in the Digital Age, or What I Did on my Research Leave,” Curator of European and American Art Andaleeb Badiee Banta tells of her travels last fall in the United Kingdom and Italy, conducting research on the AMAM’s collection of Italian drawings from the 16th to 18th centuries in preparation for an online catalogue. She talks about her experiences as a scholar in the digital and physical worlds.

**December 12, 2:30 p.m.**
Andria Derstine, the John G.W. Cowles Director, will speak about Enid and Joseph Bissett, cofounders of the Maidenform company. During the 1950s and 60s, the couple donated 24 paintings and drawings by such artists as Chagall, Dubuffet, Matisse, Miró, and Modigliani.

**SUNDAY OBJECT TALKS**
Talks begin at 2 p.m.; meet in the King Sculpture Court.
Led by Oberlin students, each of these interactive talks focuses on a work in one of the galleries. Talks will be offered:

**September 3, 10, 17, and 24**
**October 1, 8, and 29**
**November 5, 12, and 19**
**December 3 and 10**
Museum staff, faculty, and alumni return for an October 7 symposium celebrating centennial.

CENTENNIAL SYMPOSIUM
Saturday, October 7, 10 a.m.–5 p.m., King Sculpture Court
Join museum supporters for a day of talks and reminiscences to celebrate the AMAM and its important role—both across disciplines at Oberlin College, and for the general public—in teaching with art. The keynote speaker will be Stephan Jost, the Michael and Sonja Koerner Director of the Art Gallery of Ontario (and former AMAM curator). Following his address, past AMAM directors and emeritus Oberlin art professors will participate in roundtable discussions. In addition, there will be talks by alumni of the college’s art department.

The event is cosponsored with Oberlin’s College’s Department of Art, which is celebrating the centennial of its founding in conjunction with the museum. Free and open to the public.

COMMUNITY DAY
Saturday, November 11, noon–4 p.m., East Gallery
This family friendly event is designed for art lovers of all ages. Education staff and student docents will provide instruction for art activities related to a current exhibition. All are welcome to this free afternoon of fun.

AMAM-FAVA PARTNERSHIP EVENTS
The museum teams up with the Firelands Association for the Visual Arts (FAVA) this fall on three course offerings:

FAVA/AMAM Teen Workshop
Chinese Calligraphy (all ages)
B&W Film Basics for Teens

For further details, visit us on the web at oberlin.edu/amam or fava.org.
The Weltzheimer/Johnson House is located west of campus, at 534 Morgan St., in Oberlin. Designed by Frank Lloyd Wright in 1947 and completed in 1949, the house is open to the public the first Sunday of the month, April to November. Brief guided tours are offered on the hour, at noon, 1, 2, 3, and 4 p.m. Admission is $5 per adult and free to students under 18 or with a college ID (cash or check only, please).

Advance registration is not required, except for groups of 10 or more. For additional details, visit www.oberlin.edu/amam/flwright.html. To tour the home outside of the open house days, groups of 10 or more (including school groups) may inquire by contacting jgreenwo@oberlin.edu.

Sunday, October 1, 4 p.m.
We think of Frank Lloyd Wright as the quintessential American architect, but he had a deep relationship to the art and architecture of Japan. To celebrate the 150th anniversary of the architect’s birth, Kevin Greenwood, the Joan L. Danforth Curator of Asian Art, tells how Wright was influenced by the Japanese aesthetic. Greenwood also discusses Wright’s time as an art dealer, referencing a woodblock print in the AMAM collection—sold by Wright. A reception will follow the talk.

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Support the AMAM during its centennial year by renewing or becoming a member.

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<tr>
<th>Membership Level</th>
<th>Eligibility and Benefits</th>
<th>Annual Dues</th>
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<tbody>
<tr>
<td>Individual</td>
<td>Members receive: one membership card, twice-yearly newsletter, 20 percent discount on AMAM merchandise, notification of museum events and exhibition openings, and reciprocal benefits at more than 40 college and university museums nationwide.</td>
<td>$50</td>
</tr>
<tr>
<td>Student</td>
<td>Open to Oberlin College students and young alumni (within five years of graduation) Student members receive all of the basic benefits listed above.</td>
<td>$20</td>
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<tr>
<td>Family/Dual</td>
<td>Benefits for two adults and all children under age 18 living at the same address Receive two membership cards providing access to all of the individual membership benefits.</td>
<td>$75</td>
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<tr>
<td>Supporting</td>
<td>As above, plus: free admission and/or discounted merchandise at 15 institutions in the Ohio Museum Reciprocal Membership Program, and the AMAM Annual Report.</td>
<td>$150*</td>
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<tr>
<td>Patrons Circle</td>
<td>As above, plus: Member privileges and discounts at many major museums nationwide through the ROAM.</td>
<td>$500*</td>
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<tr>
<td>Director’s Circle</td>
<td>As above, plus: advance notice of museum travel programs sponsored in concert with the Oberlin Alumni Association.</td>
<td>$1,000*</td>
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<tr>
<td>Collectors Circle</td>
<td>Exclusive benefit: Members at this level may make an appointment annually for a personalized experience with an AMAM staff member, in addition to all of the above-listed benefits.</td>
<td>$2,500*</td>
</tr>
</tbody>
</table>